

The Builder.

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INIGO JONES is a great name in our art; any additional information concerning him will be welcomed. Let us look through the short memoir of the architect

written by Mr. Cunningham, and recently published by the Shakespeare Society, and see if it will afford us any notes likely to interest our readers. The same volume contains a series of sketches by Inigo, in connection with the apparel of characters in the Royal entertainments of King James I. and Charles I., made, if not during the lifetime of Shakespeare, very shortly after his decease. These, if they do not of themselves quite justify Vandyck's assertion that Inigo's skill in designing with his pen was "not to be equalled by whatsoever great masters of his time, for boldness, softness, sweetness, and sureness of his touches," show singular command of the pencil and knowledge of the figure. This facility led to his frequent employment in the getting up of masques and other performances at Court. "His public appointment," says Mr. Payne Collier in the preface to the volume before us, "was in some sort connected with these representations, and we know from many authorities, particularly from several remarkable passages in Ben Jonson's "Masque of Queens," comprised in the present volume, that for the contrivance of the machinery and for the painting of the scenes themselves, the poets of that day were very commonly indebted to Inigo Jones." The Duke of Devonshire has in his possession several boxes of his designs for scenery, some of them splashed with the distemper used for the purpose of producing them for use. In the explanation of some of these sketches Mr. Planché has given his aid, and, by his knowledge of early costume and the antiquities of the stage, has materially increased the interest of the volume.

Jones was born in 1573, and christened in St. Bartholomew's Church, Smithfield. Walpole says he was bound apprentice to a joiner. His father, who died when he was 24, had little to give him, and from his will, which Mr. Cunningham found in Doctors' Commons, still less to leave him. Our author doubts the received story that Jones was sent to Italy by either Lord Arundel or Lord Pembroke, Jones's own words, in his work on Stonehenge, do not bear it out; for he says there simply,—"Being naturally inclined, in my younger years, to study the arts of design, I passed into foreign parts to converse with the great masters thereof in Italy;" where, otherwise, he obtained funds, however, does not appear. He was engaged for some time in Denmark, and we first hear of him in England in his 32nd year, when, in conjunction with Ben Jonson, afterwards his violent detractor, he prepared a masque for the Queen of James I., the sister of the King of Denmark, by whom he had been employed. Jonson's description of the "bodily part" of this, "which was Master Inigo Jones's design and act," is the earliest notice we possess of the use of scenery in stage-entertainments. Some curious particulars are given from Ben Jonson's works,

and other sources, of the bold inventions by Jones for other similar entertainments.

An entry of the payment of 13*l.* 6*s.* 8*d.* to "Inico Jones," in the books of the Treasurer of the Chamber to the King, shews he was then employed "carriage Lrs for his Ma^{ty} service into Fraunce." In 1610-11 he was again engaged with Jonson on a masque for the queen, and the bill of costs discovered amongst the Pell Records contains, "Imprimis to Mr. Benjamin Johnson, for his paynes and invention 40*l.*;" besides a previous payment to Jones of 23*l.* 16*s.* 10*d.*, apparently for money expended. In 1610 Prince Henry was created Prince of Wales, and Inigo Jones obtained the appointment, in his new household, of Surveyor of the Works.

"The fees he received are recorded in the roll of the Prince's expenditure:—

"Inigo Jones, Surveyor of the Woorkes, for his fee, at iiijth per diem, for one whole yeare and a half and xliijth days, begonne the 13th January, 1610[1], and ended at the feast of St. Michael the Archangel, 1612.—lxxviiij. ij. vjth."

"Inigo Jones, Surveyor of the prince's Woorkes, for his fee by lres patentes, at iiijth per diem, for xxxvij dayes, begonne the first of October, 1612, and ended the vijth of November followinge . . . cxjijth."

This appointment terminated with the death of the Prince in 1612. He now paid a second visit to Italy, taking works of reference with him, and noting his observations.

His copy of Palladio (the folio edition of 1601), preserved at Worcester College, Oxford, contains an entry dated "Vicenza, Mundaie, the 23rd of September, 1613;" and one of his sketch-books (a thin octavo, in a parchment cover, with green strings, now in the possession of the Duke of Devonshire) exhibits his name on the fly-leaf, with "Roma, 1614," written in his fine bold hand beneath it.

The copy of Palladio is as rich with notes in Inigo's handwriting as the Langbaine, in the British Museum, is with the notes of Oldys. One of his entries commences thus:—"In the name of God, amen. The 2 of January, 1614, I being in Rome, compared these designs following with the Ruines themselves. Inigo Jones." At folio 64 he has written:—"The staires at Chambord I saw, being in France, and there are but 2 wayes to ascend, y^e small hath a waal, w^{ch} windowes cut out, but this, y^e seems, was disscoured to Palladio, and he invented of himself the staires." His Palladio was his inseparable companion, wherever he went; and contains the names of "Andrea Palladio" and "Inigo Jones," coupled together in his own handwriting—such was his admiration and such his ambition. At h. iv., p. 41, occurs the following entry:—"The Temple of Jove, vulgarly called frontispicio di Nerone, or a basilica, sum call it a Temple of the Sun, and that is likeliest." The book was with him, as appears from his own entries, at "Tivoli, June 13, 1614;" at "Rome, 1614;" at "Naples, 1614;" at "Vicenza, 13 Aug., 1614;" and at London, "26 January, 1614;" i.e., 1614-15. Nor did he cease to carry his Palladio about with him even in his progresses in England, as surveyor of the works. "The following is written on a fly-leaf:—

"The length of the great court, at Windsor, is 350^{ft}, the breadth is 260: this I measured by paces the 5 of december, 1619.

The great court at Theobalds is 159^{ft}, the second court is 110^{ft} square, the third court is 88^{ft}—the 20 of June, 1621.

The front of Northampton Ho. is 162^{ft}, the court is 81^{ft}.

The first court at Hampton Court is 166^{ft} square.

The second fountaine court is 92^{ft} broad and 150^{ft} longe.

The Greene Court is 108^{ft} broad and 116^{ft} longe, the walkes or oloysters ar 14^{ft} betweene the wallies. September the 28, 1625."

Of the Temple of Jove he thus writes, June 13, 1639:—"Clemente scolar Romano told mee that the ruines of this temple is pulld all downe, to haue the marble, by the Constable Barbannos Collona, by the popes permission:

this was the noblest thing which was in Rome in my time. So as all the good of the sacients will be utterly ruined ear longe."

In 1615, he returned to become surveyor of the works to the king.

"His pay commenced from the 1st of October in that year; at the rate of eight shillings a day for his entertainment, eighty pounds per annum for his 'recompence of availles,' and two shillings and eightpence a day for his riding and travelling charges. His riding expenses were subsequently raised, but the fees I have quoted were the fees of the office at the period of his appointment. He had other emoluments. The warrant to the Master of the Wardrobe, on his first appointment, dated 16 March, 1615-16, directs that he should receive 'five yards of broad cloth for a gown, at twenty-six shillings and eightpence the yard; one fur of budge, for the same gown, price four pounds; four yards and a half of baize, to line the same, at five shillings the yard; for furring the same gown, ten shillings; and for making the same ten shillings.' The cost of the livery was therefore 12*l.* 15*s.* 10*d.*; and this sum was paid to him yearly, as surveyor of the works, by the Master the Wardrobe."

The pressing nature of his duties brought him at times extra rewards: notes of a few of these Mr. Cunningham was fortunate enough to discover in the Accounts of the Treasurer of the Chamber:—

"To Inigo Jones, Surveyor of his Ma^{ty} Woorkes, the Comptroller, M^r. Carpenter, and Clerke of the Woorkes at Whitehall, upon the Counsellis war^{rt}, dated 27th Novemb^r, 1620, for performing certen woorkes in the Starchamber in february 1616, January and february 1619, and April and Maye 1619, by the space of fortie dayes, and for making of a Hearse for the Queenes funeral . . . xijth."

"To Inigo Jones, Surveyor of the Woorkes, Thomas Baldwyn, Comptroller, and Will^m Portington, M^r. Carpenter, upon the Counsellis War^{rt}, dated ultimo Decemb^r, 1620, for making readye and repayringe Elyse House, in Holborn, for the Spanish Ambassador . . . xliijth."

On the 12th of January, 1619-19, the old Banqueting-house, Whitehall, was destroyed by fire. By the 1st of June, in the same year, the ground was cleared, Jones ready with his design, and the first stone of the new Banqueting-house laid. Relative to this, there is the following entry in the accounts of the Treasurer of the Chamber:—

"To Inigo Jones, upon the Counsellis war^{rt}, dated 27th June, 1619, for making two several models, the one for the Star Chamber, the other for the Banqueting House . . . xxxvijth."

This entry escaped Vertue and Walpole, but a more curious discovery was the roll of the "Charges in Building a Banqueting-house at Whitehall, and erecting a new pier in the Isle of Portland," preserved at the Audit Office, and of which we gave the substance in a previous number.

For the Banqueting-house the "Knights Marshall's Man" was employed to impress workmen. In a letter to the Earl of Arundel, dated 17th August, 1620, Jones says:—"The Banqueting-house goith on now well, though the gaing of the masons awaye have byne a great hinderance to it."

"While the work at Whitehall were in progress, a commission was appointed by the Crown to plant and reduce to uniformity Lincoln's Inn-field, as it shall be drawn by way of map or ground plot by Inigo Jones."

Jones's quarrel with Ben Jonson for putting his name on the title-page of a masque before that of Jones, and the poet's bitter poetical satires against Inigo, are well known. In an "espoulation" with Inigo Jones, he sneers at his "twice conceived and thrice paid for imagery," and in the play called "A Tale of a Tub" he introduced the "Master Sur-